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### Animal Territories, Roslin Institute

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# ANIMAL TERRITORIES

Lindsay Boyd  
David Forsyth  
Keith Guy  
Kenny Hunter  
Kirsty Louise Jones  
Patricia Martin  
Despina Nissiriou  
Kyle Noble  
Susanne Ramsenthaler  
Dennis Reinmuller  
Andrea Roe

Roslin Institute

Open by appointment:  
26.03.12 – 22.06.12  
Mon - Fri  
09:00-17:00

Please contact:  
info@roslin.ed.ac.uk  
to arrange your visit.



image: Lindsay Boyd, Objects of Agility, 2011  
Photo Yao-Lung Cheng



THE UNIVERSITY OF EDINBURGH  
**EDINBURGH**  
COLLEGE OF ART





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Dennis J. Reinmüller

*doublearse* is a conflicted object pushing itself towards an edge, but at the same time trying to save itself from this fate.

The line it pushes itself along is a discarded chunk of wood which used to belong to a piece of furniture - now as defunct as the horse, an animal outrun by modern technology.

This motion is frozen by a piece of green felt, a ridiculous substitute and pitiful reminder of the horse's belonging to the realm of nature. The horse, now just a luxurious commodity, a hobby for the privileged, an icon of strength and unbound nature cast into wooden stables, waiting for its masters to grant it the freedom to carry its source of domestication around on an all too familiar track just to return back to its wooden cage.

All of this in the form of a trophy sculpture usually found on the shelves of executives' offices, or the desk of the head of department trying to evoke the strength of the horse as animal spirit in his business decisions, not knowing that the horse-as-object can only tell us a deeply conflicted story of hubris.



doublearse

Dennis J. Reinmüller, born in Germany, currently based in Edinburgh, is studying sculpture at the Edinburgh College of Art. Conflict is a main theme in Dennis' work, a practice that entails bronze sculpture, collage, a plasticine child in a spiderman costume, and giving out commissions to 9 year olds.

David Forsyth



Silicosis

Enabling and facilitating genetic research is the ubiquitous computer, so common now that we are becoming unconscious of how it may influence our life and work. How far should these devices - which contain silicon at their heart - be merged into the natural world?

*Silicosis* is a mask, armour and shell; protective, menacing and hollow, empty eyed, skeletal. The basis of the form is lifted from the head of Jacob Epstein's bronze: 'Rock Drill' (1913), one of the first modern bio-mechanoid works of art. Silicosis asks us to re-visit Epstein's view of the human made 100 years later as machines have changed immeasurably since the great iron monsters of his day; now we are surrounded by light, discreet thinking machines, seductively fast, immensely useful and ever, ever increasing.

David Forsyth is a sculptor currently studying as a mature student at Edinburgh College of Art. He is a maker who uses a variety of media to explore our emotional and spiritual relationships with technology. He grew up 'off-grid' in the remote Highlands of Scotland and has an Msc in Human Ecology.

Kenny Hunter



Animal Virtues II

On a basic level this work addresses the contemporary urban experience, suggesting both constant and rapid change and importantly, adaptation as a means of survival.

Formally it has strong architectural references and a modular approach to construction, separate units have been arranged stacked and aligned to form a whole.

The subject, the Urban Fox sits on some discarded and obsolete furniture not only creating a fleeting monument to the super adaptors who exist in the wake of human activity but also evoking the animal gaze which both human and animal have exchanged and pondered on throughout history.

Born in Edinburgh in 1962, Kenny Hunter studied sculpture at Glasgow School of Art between 1983 and 1987.

He has exhibited extensively in Britain and abroad, including solo exhibitions at Arnolfini 1998, Scottish National Portrait Gallery 2000, CCA 2003, Yorkshire Sculpture Park 2006 and Tramway 2008.

Hunter has created a number of high profile, outdoor commissioned works in the UK including: Youth with split apple, 2005 for Kings College, Aberdeen and Citizen Firefighter, 2001, outside Glasgow's Central Station and iGoat , Bishops Square, London.

Kirsty Louise Jones

'Beloved' is part of an on-going series exploring the sense of unity between two beings. The series has taken on many forms and materials in development and this porcelain piece has come directly from animal research and observation.

During the courtship dance of birds, the breast bone of the bird is what rocks up against the other to display trust. The sternum bone of the bird is scientifically referred to as the Keel bone. 'Beloved' is the portrayal of this dance in its most raw form; literally the bones of the event.

The etymology of the word, 'keel' has the distinction of being regarded by some scholars as the very first word in the English language recorded in writing. Regarding the piece's title, it was also found that the Latin origin of the word Keel is Carina, meaning 'Beloved.'

The mirroring of the shape unites the two porcelain forms, intensified by the use of white flock applied to the negative space inside of the couplet. The precious nature of porcelain and use of flock draw on gentleness, awareness and fragility.



'Beloved'

Kirsty Louise Jones is currently studying towards a BA Honours in Sculpture at Edinburgh College of Art.

Keith Guy



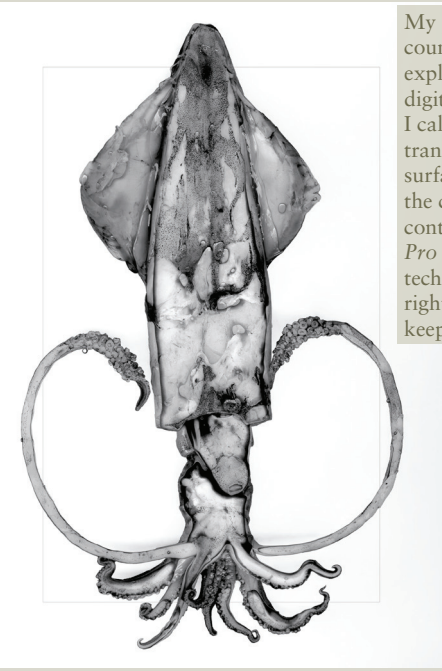
Homologies

Keith Guy is a mature student on the MFA programme at Edinburgh College of Art. Through photography, and sometimes other media, he materializes some of the many features of life that baffle him.

Molecular biologists have analysed the genomes of most animal species that we commonly utilise as food. The results show that there is a high degree of similarity between human genes and those of animals that we eat. About 60 percent of chicken genes correspond to a similar human gene, and the gene sequences of humans and cows have been estimated to be 80 percent homologous.

Despite the evident phenotypic diversity of humans and animals we are judged as close relatives by the evidence of our DNA. This means that when we consume animal meat we are eating proteins that are very similar to our own. Hence "we eat what we are".

Patricia Martín-Sánchez

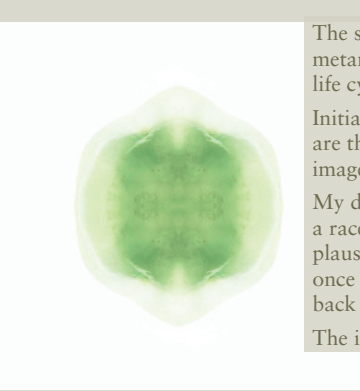


sQuid Pro Quo

My practice seeks to challenge the boundaries of what counts as material in this digital age. In my work, I also explore the dominant paradigm on reproducibility in digital and photographic production. Through the process I call '2-D transubstantiation,' I capture an object and transform it into ink to ultimately reproduce it on the surface of the digital print until it runs out, questioning the claim that images can be reproduced infinitely. In the context of the Roslin Institute exhibition, my piece *sQuid Pro Quo* intends to raise two questions: how do new technologies contribute to enhance the cause for animal rights? And how far can new technologies take us while keeping animal integrity intact?

Patricia Martín-Sánchez is a Spanish artist. She holds a BFA from the School of Visual Arts (NYC) and is now studying towards an MFA at Edinburgh College of Art. Working mostly with lens-based and digital media, her practice is in dialogue with notions of materiality and reproducibility.

Susanne Ramsenthaler



HYBRIDS

The series *HYBRIDS* employs the medusa to emphasise the idea of metamorphosis and mutation which is already inherent in its own life cycle.

Initially photographed conventionally in a studio setting, the images are then digitised and 'mirrored' kaleidoscope-style: a section of the image is replicated once and joined up seamlessly.

My digital intervention (a simple flip of the viewing plane) creates a race of new simple organisms: simultaneously fantastic and plausible, suggesting new habitats and new modes of existence at once simple and sophisticated, while still retaining the connection back to a visceral organic life form.

The installation *SWIM* has been created from a number of Hybrids.

Susanne Ramsenthaler is a visual artist and lecturer at Edinburgh College of Art. Her work is largely lens-based, encompassing a wide range of practice, from antique printing techniques to video, digital imaging and computer animation.

The mixing of low-tech with high-tech, old with new, has become her signature mode of working.

Recent work has been shown in the USA, Japan, South Africa, Spain, Germany, Croatia, in the UK, and at the St. Petersburg Biennale, Russia.

[www.susanneramsenthaler.com](http://www.susanneramsenthaler.com)

Kyle Noble



Relic of Origins

Kyle Noble is at present studying for his MFA at Edinburgh College of Art. His practice is defined by a strong drawn element which often carries intense detail and experimental abstraction. Currently Kyle is concerned with the development of the 'Meiklian Project', a conceptual structure based on the artist's utopian prehistory.

I'm interested in working on animal bones because their surface links me to an archaic and primal mind state. To feel bone in one's hand generates a sensation long forgotten in this pre packaged and pre prepared society. My studio work currently is focused around creating a fictional prehistoric people, the 'Meiklians', whose first 'archaeological evidence' was a deer skeleton found in Meikle Moss wood in 2009. This became the first in the 'Relic of Origins' series which consists of bone and my scrimshaw like mark making.

Each animal's skull has become a symbol for the different relationships we have had with our living environment. The wild boar has been over hunted and is now part of the extinct Scottish wilderness. The weary Roe deer roams free and has adapted untamed to endure in the natural environment. The cow has been genetically domesticated, bred from the ancient aurochs of deep time to become objects of wealth and gastronomic guarantee.

Despina Nissiriou



Stories of Peril and Heroism

My work is inspired by private and collective memory. This is where the found objects come in and are treated not as relics of the past but as structural elements of the future.

In this work, I am making a step further in combining clay with found objects. On a more conceptual level, the work tries to establish associations between food and boys' adventure books. I guess nowadays food is a quite risky business and nobody knows where this is leading.

In the shadow of a powerful institution like Roslin, my concern might seem childish, the platter though has no bottom, and what one puts inside will eventually disappear. Is this worrying or reassuring? I'm afraid there are no easy answers and one must give the artist the freedom to simply point the finger.

Despina Nissiriou is a Greek artist based in Edinburgh. Her ceramics and fine art background allows her to seek ways of introducing clay and found objects to a more contemporary context. She is currently finishing an MFA in Sculpture at Edinburgh College of Art.

The Roslin Institute

The Roslin Institute at the University of Edinburgh is a BBSRC-funded institute. The Institute undertakes research within the framework of BBSRC Institute Strategic Programmes focussed on the health and welfare of animals, and applications of basic animal sciences in human and veterinary medicine, the livestock industry and food security.

The Roslin Institute's mission is to gain fundamental understanding of genetic, cellular, organ and systems bioscience underpinning common mechanisms of animal development and pathology, and to drive this into prevention and treatment of important veterinary diseases and develop sustainable farm animal production systems.

The Roslin Institute aims to enhance the lives of animals and humans through world class research in animal biology. The principal objectives are to:

- ~ Enhance animal health and welfare through knowledge of genetic factors affecting resistance to disease.
- ~ Enhance sustainability and productivity of livestock systems and food supply chains through understanding of reproductive and developmental biology.
- ~ Enhance food safety by understanding interactions between disease causing organisms and animals.
- ~ Enhance human health through an understanding of basic mechanisms of health and disease and comparative biology of animal species.
- ~ Identify of new and emerging zoonoses and understand how pathogens might cross from animals to humans.
- ~ Enhance quality of life for animals by studying the mechanisms and behaviours associated with optimising their environment and life experiences.

The Roslin Institute will provide holistic solutions to global challenges in human and veterinary medicine and the livestock industry.

Andrea Roe



Scenting

Andrea Roe's work examines contemporary ideas about wildness, and in particular focuses on relationships that threaten to blur the distinction, between the wild and the domestic.

*Scenting* is a short video, which is one of a series of works that explore human-animal bonds and co-existence between humans and wild animals.

Andrea's research delves into the subject of animalized humans and humanized animals, and looks at how new thinking about animals might heighten our awareness of anthropocentrism, and cause us to reconsider our position in regard to other species.

Andrea is an artist and lecturer based in Edinburgh. She studied Sculpture at Edinburgh College of Art (1990) and Fine Art at Chelsea School of Art (2000). In 2001 she became the first artist in residence at the Wellcome Trust and in 2005 was awarded a Leverhulme Trust residency based in Natural Sciences at the National Museums of Scotland. In 2010 she spent a year in Berlin supported by an SAC Creative Development Award and began to co-organise a series of art-science conversations with Dr Sara Barnes and Lucy Powell as part of Satellite Salon.

The Institute forms part of the University of Edinburgh's Easter Bush Veterinary Campus, approximately 7miles/11km south of the centre of the City of Edinburgh. Easter Bush Veterinary Campus is currently served by 15A (hourly). In addition to which some peak time number 47 62 and 67 services serve the campus.

Getting to the Roslin



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THE ROSLIN INSTITUTE

I am delighted to be able to introduce 'Animal Territories', an exhibition of works by staff and students of Edinburgh College of Art (ECA), organized in response to an ongoing collaboration with the Edinburgh's former cattle market and its studios decades (ECA at Lauriston Place is itself built over incorporated space for the drawing and painting of live and dissected specimens). Indeed their relevance has become even more pressing in the present moment when environmental issues are omnipresent in public discourse.

It is then fitting that 'Animal Territories' should take place now and our hope is that the discussions it engenders will continue to inspire future projects between our two institutions, strengthened by the decent merger between ECA and the University of Edinburgh. My thanks and congratulations go to Andrea Roe and Kenny Hunter at ECA, staff and students at the Roslin Institute, contributors to the Animal Integrity seminar and all those exhibiting here.

Principal, Edinburgh College of Art  
Professor Christopher Breward